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Shaping Time in Music: Explorations in Localised Temporalities: A Portfolio of Compositions with Accompanying Commentaries

DAWSON-JONES, DARYN,GARY

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e-mail: e-theses.admin@dur.ac.uk Tel: +44 0191 334 6107
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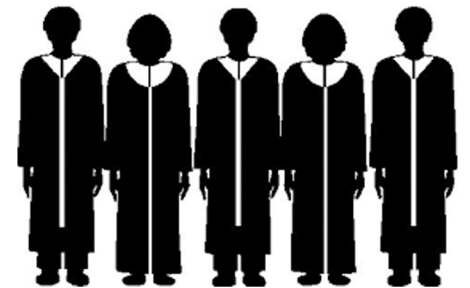
DARYN DAWSON-JONES

COME TO ME, UNYIELDING (2017)

For 8-Part Vocal Group (SSAATTBB)

Duration: Approx. 10 Minutes

Full Score



Come to Me, Unyielding (2017/2019)

Average Duration – 10”

Physical Set-Up

The stage should be prepared with eight music stands, each with mp3 players and headphones. Each mp3 player contains the relevant click track, individualised for each performer, and should be ordered correctly on stage. The click tracks are prepared with the relevant tempo clicks and silences in between. The performers’ starting pitches are included in the tracks.

Performance Directions

The music for this piece will be sung 9 times overall. The first time will be as written, without the use of click tracks, and the tempo being approximately $\text{♩}=63\text{-}66$. This will allow the group to set a base level for dynamics and articulation, while allowing the audience to familiarise themselves with the material before it is temporally manipulated. This will help unify the texture, and create a foundation for the 8 permutations that follow.

The conductor’s role is both as a timekeeper and director of the group for the rehearsal practices. Ideally, it should be one of the members of the ensemble that leads the rehearsals and can conduct the first unified permutation. This must be done facing the audience, so it doesn’t mask their part. Following this, they will need to conduct the entry of the click track synchronisation.

There are two possible options for placement of the performers in the venue. If the venue is small enough that the singers can surround the audience, this is the preferable option. If the venue is larger, the group is to stand in a common semi-circle formation.

There is an indication for “attacca” after the breath mark on the first page. This is to indicate a breath only, not a small pause

Structure of the Piece

The table below describes the changes in tempo over the 9 permutations of the piece.

As written,
no click tracks.

S1 - ♩= 63-66	S1 - ♩=84	S1 - ♩=66	S1 - ♩=76	S1 - ♩=72
S2 - ♩= 63-66	S2 - ♩=80	S2 - ♩=69	S2 - ♩=72	S2 - ♩=76
A1 - ♩= 63-66	A1 - ♩=76	A1 - ♩=72	A1 - ♩=69	A1 - ♩=80
A2 - ♩= 63-66	A2 - ♩=72	A2 - ♩=76	A2 - ♩=66	A2 - ♩=84
T1 - ♩= 63-66	T1 - ♩=69	T1 - ♩=80	T1 - ♩=63	T1 - ♩=60
T2 - ♩= 63-66	T2 - ♩=66	T2 - ♩=84	T2 - ♩=60	T2 - ♩=63
B1 - ♩= 63-66	B1 - ♩=63	B1 - ♩=60	B1 - ♩=84	B1 - ♩=66
B2 - ♩= 63-66	B2 - ♩=60	B2 - ♩=63	B2 - ♩=80	B2 - ♩=69

S1 - ♩=69	S1 - ♩=80	S1 - ♩=63	S1 - ♩=60
S2 - ♩=66	S2 - ♩=84	S2 - ♩=60	S2 - ♩=63
A1 - ♩=63	A1 - ♩=60	A1 - ♩=84	A1 - ♩=66
A2 - ♩=60	A2 - ♩=63	A2 - ♩=80	A2 - ♩=69
T1 - ♩=84	T1 - ♩=66	T1 - ♩=76	T1 - ♩=72
T2 - ♩=80	T2 - ♩=69	T2 - ♩=72	T2 - ♩=76
B1 - ♩=76	B1 - ♩=72	B1 - ♩=69	B1 - ♩=80
B2 - ♩=72	B2 - ♩=76	B2 - ♩=66	B2 - ♩=84

COME TO ME, UNYIELDING

For Eight-Part Vocal Group

DARYN DAWSON-JONES

(2017)

Soprano 1
p Come to me un - yiel - ding, *mf* for time will hold us all.

Soprano 2
p Come to me un - yiel - ding, *mf* us all.

Alto 1
p Come to me un - yiel - ding, *mf* for time will hold us all.

Alto 2
p to me un - yiel - ding, *mf* for us all.

Tenor 1
p Come to me un - yiel - ding, *mf* for time will hold us all.

Tenor 2
p un - yiel - ding, *mf* for time will hold us all.

Bass 1
p Come to me un - yiel - ding, *mf* for all.

Bass 2
p un - yiel - ding, *mf* for time will hold us all.

2 5 *p* *f* *p* x 9

S.1 In this life of beau - ty, the hour - glass will ne'er fall.

S.2 *p* *f* *p* x 9

life of beau - ty, the hour - glass will ne'er fall.

A.1 *p* *f* *p* x 9

In this life of beau - ty, hour - glass will ne'er fall.

A.2 *p* *f* *p* x 9

In this life of beau - - ty, the hour - glass will ne'er fall.

T.1 *p* *f* *p* x 9

In this life of beau - ty, the hour - glass will ne'er fall.

T.2 *f* *p* x 9

beau - ty, the hour - glass will ne'er fall.

B.1 *p* *f* *p* x 9

In this life of beau - ty, the hour - glass will ne'er fall.

B.2 *p* *f* *p* x 9

In this life of beau - ty, the hour glass will ne'er fall.